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## XI.—REPETITION AND PARALLELISM IN THE EARLIER ELIZABETHAN DRAMA.

The main object of this study is to call attention to certain characteristics of style that may serve as evidence in determining questions of authorship and relation of plays within the period treated; to develop a small and, perhaps, rather rough instrument of research, which will hardly rise to the dignity of a "test," but may serve as a useful auxiliary to more significant criteria. No attempt has been made to complete the study on the rhetorical side; attention has been given generally only to such matters as seemed important for the main purpose. A simple but sufficiently precise terminology has been used, and it has not been thought worth while to discuss its relation to the formal terminology of ancient or modern rhetorical treatises. All the forms here discussed are found in contemporary poetry other than the drama, especially in the work of the sonneteers.

By repetition is meant the use of the same word or words in the same line, or in succeeding lines of verse; where there is more than one word in the unit repeated, the term repetition implies the same words in the same order.

Examples :<sup>1</sup>

<sup>1</sup> The following editions are referred to :—

*The Cambridge Shakespeare*, edited by W. A. Wright.

*The Works of Christopher Marlowe*, edited by A. H. Bullen, London, 3 vols., 1885.

*The Life and Works of Robert Greene*, edited by Rev. A. B. Grosart, Huth Library, 15 vols., 1881–86.

*The Works of George Peele*, edited by A. H. Bullen, 2 vols., London, 1888.

*The Works of Thomas Kyd*, edited by F. S. Boas, Oxford, 1901.

*Loecline, The Doubtful Plays of William Shakespeare*, by William Hazlitt, London, 1859, pp. 57–104.

“Locrine, draw near, draw near unto thy sire.”

*Locrine*, I, 1, 146.

“If all my care, if all my grievous wounds.”

*Locrine*, I, 1, 122.

“And lastly for revenge, for deep revenge.”

*Battle of Alcazar*, IV, 2, 94.

By parallelism is meant the use of the same *form* of expression in the same line, or in succeeding lines of verse, the parallel expressions occupying the same relative place in the structure of the verse.

Examples ·

“Witness this wretched stump, witness these crimson lines.”

*Titus Andronicus*, V, 2, 22.

“Short is the race, prefixed is the end ;

Swift is the time, wherein man’s life doth run.”

*Misfortunes of Arthur*, Epilogus.

“O life, the harbour of calamities !

O death, the haven of all miseries !”

*Locrine*, IV, 1, 56-7.

It will at once be apparent that the terms repetition and parallelism, as it is proposed to use them, are not mutually exclusive. In all repetition where the repeated unit consists of more than a single word parallelism is found. On the other hand, in any case of parallelism, in addition to correspondence of form, we may have identity of words to a greater or less extent. Repetition, where the repeated unit consists of more than one word, necessarily implies parallelism, but parallelism does not necessarily imply repetition. As a matter of fact, however, there are very few examples of parallelism without some repetition.

In verse, parallelism is usually related to verse structure,

*Misfortunes of Arthur*, *Old English Plays*, Dodsley-Hazlitt, vol. 4, pp. 249-343.

*Wounds of Civil War*, *Old English Plays*, Dodsley-Hazlitt, vol. 7, pp. 97-197.

that is, the first half of a line is parallel to the second half of the same line, or one line is parallel to the next line, or the first half of one line is parallel to the first half of the next line, or alternate lines are parallel in whole or in part. For this reason the study has been limited to only those cases in which the parallel expressions occupy the same relative place in the structure of the verse. Of parallel expressions that are found in the same line only one case has been considered, namely, where the first half of a verse is parallel to the second half. No particular attention has been given to cases where the second half of one line is parallel to the first half of the next line, although some examples have been noted.

Both repetition and parallelism appear in a great variety of forms in the earlier Elizabethan drama; a complete description and classification of these forms would be a long and tedious matter, and not particularly profitable for the purpose of this study. I shall, therefore, describe and illustrate only the more common forms, and those that appear to be most significant as evidence in helping to determine the authorship and relation of plays. In the following pages ten forms are described and illustrated.

## FORMS OF REPETITION AND PARALLELISM.

### 1. *Simple repetition of a word or two.*

#### Examples :

"Follow me, soldiers, follow Albanact."

*Lochrine*, II, 5, 20.

"The babe is sick, sick to the death, I fear."

*David and Bethsabe*, 4, 12.

"Deep night, dark night, the silent of the night."

2 *Henry VI*, I, 4, 16.

"All truth, all trust, all blood, all bands be broke!"

*Misfortunes of Arthur*, III, 4.

2. *Repetition of a word or words with an added epithet.*

Examples :

"These arms, my lords, these never-daunted arms."

*Lochrine*, I, 1, 12.

"But this foul day, this foul accursed day."

*Lochrine*, II, Prol., 12.

"Behold the wounds, the most unnatural wounds."

*1st Henry VI*, III, 3, 50.

"And in the morning sound the voice of war,  
The voice of bloody and unkindly war."

*David and Bethsabe*, 10, 107-8.

This form is comparatively rare ; I have found it only in *Lochrine*, *1st Henry VI*, and *Peele's plays*.

3. *The first half of a line is parallel to the second half of the same line.*

Examples :

"Iniurious traytour, monstrous homicide."

*Spanish Tragedy*, III, 1, 57.

"Witness this wretched stump, witness these crimson lines."

*Titus Andronicus*, V, 2, 22.

"Who spake of brotherhood? who spake of love?"

*Richard III*, II, 1, 108.

"That bottled spider, that foul bunch-back'd toad!"

*Richard III*, IV, 4, 81.

4. *Two or more successive lines begin with the same word or two, or with the same word followed by one in parallel construction.*

Examples :

"And do him homage as obedient subjects ;

And I'll withdraw me and my bloody power."

*1st Henry VI*, IV, 2, 7-8.

"Your claim required no less than those attempts

Your cause right good was prais'd and pray'd for most."

*Misfortunes of Arthur*, V, 1.

"There were prepar'd the foreign aids from far :  
 There were the borrowed powers of divers kings ;  
 There were our parents, brethren, sons and kin."

*Misfortunes of Arthur*, II, 1.

This is the most common, and probably the least significant of all the forms ; it is found with varying frequency in all early Elizabethan plays. It is probable, as Sarrazin points out (*Anglia*, 13, 127), that it is to this practice of beginning successive lines with the same word that Nash refers (in the prefatory epistle to Greene's *Menaphon*) in the expression "to hodge vp a blanke verse with ifs and ands."<sup>1</sup>

5. *Two or more successive lines end with the same word or two, or with the same word preceded by one in parallel construction.*

Examples :

"As if we should forget we had no hands,  
 If Marcus did not name the word of hands !"

*Titus Andronicus*, III, 2, 32-3.

"Coal-black is better than another hue,  
 In that it scorns to bear another hue."

*Titus Andronicus*, IV, 2, 99-100.

"O, but impatience waiteth on true sorrow.  
 And see where comes the breeder of my sorrow !"

*3d Henry VI*, III, 3, 42-3.

This is a rare form, but it is sometimes used with marked effect, particularly where the repeated words end a number of successive lines.

6. *The first half of a line is parallel to the first half of one or more succeeding lines.*

<sup>1</sup> *Greene's Works*, edited by Grosart (Huth Library), VI, p. 16.

For another explanation of this expression, see Boas, *The Works of Thomas Kyd*, Intro., p. xxix ; Köppel, *Engl. Stud.*, 18, p. 131 ; Schick, *The Spanish Tragedy* (*Temple Dramatists*), Intro., p. xii.

Examples :

"Dost thou not tremble at our royal looks?  
Dost thou not quake, when mighty Locrine frowns?"  
*Locrine*, v, 1, 43-4.

"With sails and oars to cross the swelling seas,  
With men and ships, courage and cannon-shot."  
*Battle of Alcazar*, III, Prol., 4-5.

"Is this the loue thou bearest *Horatio*?  
Is this the kindnes that thou counterfeits?  
Are these the fruits of thine incessant teares?"  
*Spanish Tragedy*, IV, 1, 1-3.

"Thus must we worke that will auoide distrust;  
Thus must we practise to preuent mishap."  
*Spanish Tragedy*, III, 2, 105-6.

"That keeps his seat and sceptre all in fear;  
That wears his crown in eye of all the world."  
*Battle of Alcazar*, III, 4, 41-2.

7. *The second half of a line is parallel to the second half of one or more succeeding lines.*

Examples :

"My bowels cry, Humber, give us some meat  
But wretched Humber can give you no meat."  
*Locrine*, IV, 2, 15-16.

"On whom I doted more then all the world,  
Because she lou'd me more then all the world."  
*Spanish Tragedy*, II, 6, 5-6.

"*Duch.* What means this scene of rude impatience?  
*Q. Eliz.* To make an act of tragic violence."  
*Richard III*, II, 2, 38-9.

"So am I left to wail my parents' death,  
Not able for to work my proper death."  
*Locrine*, v, 4, 154-5.

8. *Whole lines are parallel in groups of two or more.*

Examples :

"For now revenge shall ease my lingering grief,  
And now revenge shall glut my longing soul."  
*Locrine*, III, 2, 34-5.

"Locrine may well bewail his proper grief,  
Locrine may move his own peculiar woe."

*Locrine*, IV, 1, 83-4.

"His men are slaine, a weakening to his Realme ;  
His colours ceaz'd, a blot unto his name ;  
His Sonne distrest, a corsiue to his hart."

*Spanish Tragedy*, 1, 2, 141-3.

"She is a woman, therefore may be woo'd ;  
She is a woman, therefore may be won ;  
She is Lavinia, therefore must be loved."

*Titus Andronicus*, II, 1, 82-4.

9. *Alternate lines are parallel.* Of this form there are two principal varieties : A. The first line is parallel to the third, fifth, &c., and the second is parallel to the fourth, sixth, &c. B. The first line is parallel to the third, fifth, &c., but the intervening lines have no parallel structure.

Examples :

A. "Hadst thou no time thy rancour to declare,  
But in the spring of all my dignities ?  
Hadst thou no place to spit thy venom out,  
But on the person of young Albanact ?"

*Locrine*, II, 5, 32-5.

B. "'Tis beauty that doth oft make women proud ;  
But, God He knows, thy share thereof is small :  
'Tis virtue that doth make them most admired ;  
The contrary doth make thee wondered at."

*3d Henry VI*, I, 4, 128-31.

10. *Progressive repetition and parallelism.* In this form lines or half lines are parallel, and, in addition, words used in the second half of one line are repeated in the first half of the following line. This is the most elaborate and artificial of all the forms ; its occurrence is rare except in *Locrine* and *The Spanish Tragedy*.

Examples :

"Where'er Aurora, handmaid of the sun,  
Where'er the sun, bright guardian of the day,



Where'er the joyful day with cheerful light,  
Where'er the light illuminates the world,  
The Trojans' glory flies with golden wings,  
Wings that do soar beyond fell envy's flight."

*Loecine*, I, 1, 51-6.

"Bright Bethsabe gives earth to my desires ;  
Verdure to earth ; and to that verdure flowers ;  
To flowers sweet odours ; and to odours wings."

*David and Bethsabe*, 1, 67-9.

"And with my wonder hasteth on my woe,  
And with my woe I am assailed with fear,  
And with my fear await with faintful breath."

*The Wounds of Civil War*, IV, 1.

"First, in his hand he brandished a sword,  
And with that sword he fiercely waged warre,  
And in that warre he gaue me dangerous wounds,  
And by those wounds he forced me to yeeld,  
And by my yeelding I became his slaue :  
Now, in his mouth he carries pleasing words,  
Which pleasing wordes doe harbour sweet conceits,  
Which sweet conceits are lim'de with slie deceits,  
Which slie deceits smoothe *Bel-imperias* eares,  
And through her eares diue downe into her hart,  
And in her hart set him where I should stand."

*Spanish Tragedy*, II, 1, 119-29.<sup>1</sup>

<sup>1</sup>This passage is an imitation of Watson's *Hecatompithia*, Sonnet xli (Arber's Reprint, p. 77), as is suggested in a general way, but not specifically, by Sarrazin (*Thomas Kyd und sein Kreis*, p. 7). The first six lines of Sonnet lxxiii (Arber, p. 100) may also have been imitated here. For other imitations and borrowings from Watson by Kyd, see *Dodsley-Hazlitt*, v, p. 36 ; Boas, *Works of Thomas Kyd*, Intro., p. xxiv ; Schick, *Archiv für das Studium der Neueren Sprachen*, 87, p. 300 ; Sarrazin, *Thomas Kyd und sein Kreis*, p. 6.

Watson's introduction to Sonnet xli is interesting. "This Passion is framed upon a somewhat tedious or too much affected continuation of that figure in Rhethorique, whiche of the Grekes is called *παλιλογία* or *αναδι-πλωσις*, of the Latines *Reduplicatio* : whereof *Susenbrotus* (if I well remember me) alleadgeth this example out of *Virgill*,

*Sequitur pulcherrimus Austur,  
Austur equo fidens."*

*Æneid*, 10.

In the following discussion of the use of the forms of repetition and parallelism in the works of dramatists and in single plays, for purposes of comparison, tables are given showing the number of cases of each form in each play considered. In making the count a little freedom has been given to the limits of the half line. In form 3, where the first half of a line is parallel to the second half, those cases also have been counted in which the line consists of parallel expressions joined by a conjunction, or in common construction with a word or two outside the parallel expressions.<sup>1</sup> In forms 6 and 7, where half lines of successive verses are parallel, in most cases counted the parallelism extends to more than an exact half line, in some cases to a little less. In form 8, parallelism of whole lines, it has not been considered essential that there be exact parallelism in every part; those cases also have been counted in which there is some variation in the middle or at the very end of the lines. In form 9, parallelism of alternate lines, there has been made no subdivision into varieties on the basis of the extent of the parallelism, whether to whole lines, half lines, or less.

#### THE ENGLISH SENECA PLAYS.

The Latin plays attributed to Seneca contain a moderate amount of repetition and parallelism. Parallelism that is

<sup>1</sup> Examples: "Thy cursed father, and thy conquered selfe."

*Spanish Tragedy*, III, 7, 64.

"Thus to forbid me land? to slay my friends?"

*Misfortunes of Arthur*, III, 1.

"In brief, you fear, I hope; you doubt, I dare."

*Misfortunes of Arthur*, II, 3.

"If their assents be slow, my wrath is swift."

*Misfortunes of Arthur*, II, 2.

"Your discipline in war, wisdom in peace."

*Richard III*, III, 7, 16.

related to verse structure<sup>1</sup> does not generally extend beyond three words; whole line parallels are very rare. The English translations of Seneca ("English Seneca")<sup>2</sup> have much repetition, but only a comparatively small amount of extended parallelism; almost every page will show one or two examples of successive lines beginning with the same word or two, but half-line parallels, whole line parallels, and alternate parallels are of rare occurrence.

An examination of the English plays that copy and imitate Seneca shows in most cases a large amount of repetition and parallelism. A few of these plays have but a comparatively small amount, but most of them have an amount much larger than that found in other plays of the same period. Generally speaking, the nearer the play is to Seneca the more repetition and parallelism it has. The following table shows the number of examples of each form in each of seven English Senecan plays.

*Senecan Plays.*

Form <sup>3</sup> .....	1	2	3	4	5	6	7	8	9	10
<i>Gorboduc</i> <sup>4</sup> .....	...	...	3	27	...	14	...	13	3	...
<i>Misfortunes of Arthur</i> .....	7	3	16	18	...	17	...	23	3	...
<i>Tancred and Gismonda</i> .....	...	...	7	20	...	16	1	9	...	...
<i>Loerine</i> .....	5	12	5	21	4	16	4	37	21	3
<i>Spanish Tragedy</i> .....	1	...	9	26	2	7	1	23	8	2
<i>Soliman and Perseda</i> .....	...	...	5	18	1	8	4	30	4	3
<i>Titus Andronicus</i> .....	...	...	1	29	3	13	1	17	2	1

<sup>1</sup> Cf. pp. 361-2.

<sup>2</sup> *Publications of the Spenser Society*, Nos. 43 and 44.

<sup>3</sup> For description of the forms see pp. 362-7.

<sup>4</sup> Where no figures are given, no examples have been observed.

## THOMAS KYD.

A discussion of all the questions connected with the authorship of the various plays attributed to Thomas Kyd is aside from the purpose of this study. Modern authorities are fairly well agreed that he is the author of *The Spanish Tragedy*, *Soliman and Perseda*, *Cornelia*, translated from the French of Robert Garnier, and the *Ur-Hamlet*.

The author of the *Spanish Tragedy* was excessively fond of parallelism; only one play, *Lochrine*, shows as great a variety of forms as does *The Spanish Tragedy*, and very few plays show so great an amount of parallel structure. *Soliman and Perseda* has almost as great a variety of forms as that found in *The Spanish Tragedy*. A comparative study of the two plays with respect to the occurrence of these forms offers an additional bit of evidence in favor of the conclusion that they are the work of the same author.<sup>1</sup> *The Tragedy of Cornelia* does not show as many examples as the two plays just considered, but the difference is not very marked, except in the case of whole-line parallels, where *Cornelia* has but nine cases, *The Spanish Tragedy* 18, and *Soliman and Perseda* 30. A comparison of Kyd's translation with the French original shows substantially the same amount of repetition and parallelism in each.

In connection with Kyd is to be considered the question of *The First Part of Jeronimo*. Authorities differ widely in regard to the authorship of this play, its relation to *The Spanish Tragedy*, and the relation of the version printed in 1605 to the version of 1592, referred to in Henslowe's diary.<sup>2</sup> Schick notes that *The First Part of Jeronimo* is inde-

<sup>1</sup> Cf. G. Sarrazin, *Thomas Kyd und sein Kreis*, Berlin, 1892, p. 3.

<sup>2</sup> F. S. Boas, *The Works of Thomas Kyd*, Introd., xxxix-xliv; Ward, *History of English Dramatic Literature*, 2d ed., I, pp. 308-9; A. H. Thorndike, *Modern Language Notes*, 17, pp. 143-4; Sarrazin, *Thomas Kyd und*

pendent of any Senecan model.<sup>1</sup> An examination of the use of repetition and parallelism in the play confirms this, and brings out a striking contrast with *The Spanish Tragedy*. There are in *The Spanish Tragedy* seven cases of half-line parallels (form 6), as against three in *The First Part of Jeronimo*; 23 cases of whole-line parallels (form 8), as against three; four cases of alternate parallelism (form 9), as against none; three cases of progressive parallelism, as against none. Allowance, of course, must be made for the fact that *The First Part of Jeronimo* is less than half the length of *The Spanish Tragedy*; but even then the fact remains that one of the most striking characteristics of *The Spanish Tragedy* is almost entirely wanting from *The First Part of Jeronimo*.

*Kyd's Plays and The First Part of Jeronimo.*

Form.....	1	2	3	4	5	6	7	8	9	10
<i>Soliman and Perseda</i> .....	...	...	5	18	1	8	4	30	4	3
<i>Cornelia</i> .....	...	...	8	20	...	11	...	9	3	...
<i>Spanish Tragedy</i> .....	1	...	9	26	2	7	1	23	8	2
<i>First Part of Jeronimo</i> .....	3	...	7	16	...	4	...	2	...	...

ROBERT GREENE.

The plays of Greene show but a moderate use of repetition and parallelism, with the exception of *A Looking Glass for London and England*. In this play Lodge collaborated with Greene, and it is probable that much of the parallelism found

*sein Kreis*, pp. 54-58; R. Fischer, *Zur Kunstentwicklung der Englischen Tragoedie*, Strassburg, 1893, pp. 100-112; J. Schick, *The Spanish Tragedy*, London, 1898, Preface, pp. xvi-xviii.

<sup>1</sup> *The Spanish Tragedy*, Preface, p. xvii, "we note, further, its independence of any Senecan model."

in it is from his pen, for the reason that he uses it freely in his own play, *The Wounds of Civil War*.

Dr. Grosart, upon rather scanty and unconvincing evidence, has attributed to Greene *Selimus* and *Titus Andronicus*.<sup>1</sup> *Selimus* contains a comparatively small amount of parallelism; the number of cases is about the same as that found in *Alphonsus of Arragon*, but much smaller than that found in *James IV* and *A Looking Glass for London and England*. *Titus Andronicus*, on the other hand, shows these forms in rather free use. Now one of Grosart's strongest arguments for Greene's authorship of *Titus Andronicus* is based upon points of resemblance between that play and *Selimus*. In respect to the use of repetition and parallelism there is a very marked difference between the two plays.

*Greene's Plays; Wounds of Civil War, Selimus, Titus Andronicus.*

Form.....	1	2	3	4	5	6	7	8	9	10
<i>James IV</i> .....	...	...	4	12	1	12	1	10	1	...
<i>Friar Bacon and Friar Bungay</i> .....	...	...	1	20	...	2	1	8	...	...
<i>Alphonsus of Arragon</i> .....	...	...	...	3	...	4	1	3	...	...
<i>Looking Glass for London &amp; England</i> ..	...	...	3	13	1	20	...	17	...	...
<i>Wounds of Civil War</i> (Lodge).....	...	...	7	14	1	13	2	26	2	1
<i>Selimus</i> .....	...	...	1	25	1	6	...	4	4	...
<i>Titus Andronicus</i> .....	...	...	1	29	8	13	1	17	2	1

GEORGE PEELE.

In Peele's plays there is found a large variety of forms of repetition and parallelism, but the number of cases of any one form is not large. Most noticeable is the number of

<sup>1</sup> *Greene's Life and Works*, Huth Library, vol. 1, Intro., pp. lxxi-lxxvii; *Englische Studien*, 22, pp. 389-436.

cases of form 2, repetition with added epithet.<sup>1</sup> This is a very rare form; I have found it outside Peele's works only in *Misfortunes of Arthur* (three times), *1st Henry VI* (once), and *Lochrine* (ten times); in Peele I have noted eighteen cases. Peele's plays also afford a few examples of progressive repetition and parallelism (form 10); these are short and simple, very different from the elaboratg structures found in *Lochrine* and *The Spanish Tragedy*.

By some authorities Peele is held to be the author of *Lochrine*.<sup>2</sup> This play was first printed in 1595 as "Newly set forth overseene and corrected by W. S.;" it was one of the six plays that were added to the 3d and 4th folio editions of Shakespeare. The question of the authorship of the play has long been in dispute, and is still unsettled. It has been considered to be a very early work of Shakespeare's, closely associated with *Titus Andronicus*; some have assigned it to Marlowe, others to Greene, and still others to Peele.<sup>3</sup> The latest and most extended discussion of the question is by Mr. W. S. Gaud,<sup>4</sup> who presents the case for Peele, particularly as against the claims of Greene. The evidence

<sup>1</sup> Examples :

"this sword, this thirsty sword."

*Edward I.* 5, 27.

"to the gates of death and hell

Pale death and hell."

*Battle of Alcazar*, I, 1, 122-3.

See p. 363.

<sup>2</sup> Ward, *English Dramatic Literature*, II, p. 220; Fleay, *Biographical Chronicle of the English Drama*, II, p. 321; Schelling, *English Chronicle Play*, p. 25. Cf. Ulrici, *Shakespeare's Dramatic Art*, translated by L. Dora Schmitz (Bohn's Library), II, p. 378.

<sup>3</sup> Tieck, *Alt-Englisches Theater*, Berlin, 1811, II, pp. iv-vii; Malone, *Supplement to the Edition of Shakespeare's Plays*, &c., London, 1780, II, p. 190; Ulrici, *Shakespeare's Dramatic Art*, II, pp. 375-378; J. P. Collier, *Biographical and Critical Account*, &c., New York, 1866, 4 vols., I, 119; J. A. Symonds, *Shakespeare's Predecessors in the English Drama*, p. 368 and note; Sidney Lee, *National Dictionary of Biography*, 56, p. 399.

<sup>4</sup> *Modern Philology*, I, pp. 409-422.

presented is for the most part negative, and the resemblances pointed out between *Loocrine* and the works of Peele are neither numerous enough nor close enough to warrant the conclusion that Peele is the author of the play. I do not wish to enter into a discussion of the question here, but would call attention to one very striking characteristic of *Loocrine* that appears to have been overlooked by all who have discussed the question of its authorship; I refer to the excessive amount of repetition and parallelism found in it. No other play of the earlier Elizabethan drama contains so many examples, such elaborate ones, and so great a variety of forms. A comparison of the play with the works of Peele will serve to make this plain.<sup>1</sup> Particularly significant is the difference between *Loocrine* and *The Battle of Alcazar*, which is nearest to *Loocrine* in form and subject. It may be unreasonable to maintain that the evidence brought out by this comparison is of itself sufficient to prove that *Loocrine* cannot be the work of Peele, nevertheless it is surely true that there can be no satisfactory solution of this question of authorship upon internal evidence that does not take into account this very striking characteristic of the play.

*Peele's Plays and Loocrine.*

Form.....	1	2	3	4	5	6	7	8	9	10
<i>Arraignment of Paris</i> .....	1	...	...	18	...	8	...	2	2	...
<i>Old Wives' Tale</i> .....	...	1	1	6	...	...	...	...	...	1
<i>David and Bethsabe</i> .....	3	3	4	17	1	4	3	5	...	1
<i>Edward I</i> .....	1	9	6	10	...	3	...	8	2	...
<i>Battle of Alcazar</i> .....	9	6	2	17	1	5	1	6	1	2
<b>Total</b> .....	14	19	13	68	2	20	4	21	5	4
<i>Loocrine</i> .....	5	12	5	21	4	16	4	37	21	3

<sup>1</sup> See table following.



## CHRISTOPHER MARLOWE.

The last of the predecessors of Shakespeare to be considered is Marlowe. In his plays there is found a rather surprising absence of repetition and parallelism; he frequently begins successive lines with the same word or two (120 cases noted in the seven plays), but other forms occur in small numbers.<sup>1</sup>

In an earlier part of this study I have shown that the frequent occurrence of repetition and parallelism is a rather marked characteristic of the English Senecan plays.<sup>2</sup> Now it is to be noted that Marlowe's plays are in this respect very different from the Senecan plays (compare table, p. 376, with table, p. 369). Marlowe's practice in this matter is entirely consistent with his practice respecting other marked Senecan characteristics. He never makes use of the dumb show; there is no instance of a ghost in his plays; the messenger is never used for narration; the chorus is used only in *Doctor Faustus*, and here it merely supplies information to introduce and connect some of the scenes;<sup>3</sup> there are only two instances of stichomythia.<sup>4</sup> To just what extent Marlowe was influenced by Seneca directly, or indirectly through the English Senecan plays has not been determined. Cunliffe speaks of two particulars, "horror of incident and exaggeration of expression," and notes the absence of "the sage reflections with which Seneca adorned his plays."<sup>5</sup> In the discussion of Marlowe's influence upon his contemporaries, due consideration has not hitherto been given to the absence from his plays of the Senecan characteristics that

<sup>1</sup> See table following.

<sup>2</sup> See p. 369.

<sup>3</sup> The speech of the chorus at the end of the play is to be excepted from this general statement. Cf. Fischer, *Kunstentwicklung der Englischen Tragödie*, p. 76.

<sup>4</sup> *Edward II*, I, 4, 319-27; II, 2, 223-35.

<sup>5</sup> *The Influence of Seneca on Elizabethan Tragedy*, pp. 59-60.

have been mentioned above,—dumb show, the ghost, the messenger, the chorus, stichomythia, repetition and parallelism.

*Marlowe's Plays.*

Form.....	1	2	3	4	5	6	7	8	9	10
<i>Tamburlaine I.</i> .....	...	...	1	25	...	8	...	4	2	...
<i>Tamburlaine II.</i> .....	...	...	...	15	...	1	...	4	...	...
<i>Jew of Malta</i> .....	...	...	3	22	...	1	...	4	...	...
<i>Faustus</i> .....	...	...	1	13	...	1	1	1	1	...
<i>Edward II.</i> .....	...	...	2	18	...	10	2	6	...	1
<i>Massacre at Paris</i> .....	...	...	2	14	...	3	1	2	1	1
<i>Dido</i> .....	...	...	1	13	...	1	1	5	1	...
Total.....	...	...	10	120	...	25	5	26	5	2

2D HENRY VI, 3D HENRY IV, AND RICHARD III.

The three Shakespearian plays, *2d Henry VI*, *3d Henry IV*, and *Richard III*, are very rich in examples of repetition and parallelism; *3d Henry VI* and *Richard III* resemble in this respect the most characteristic Senecan plays, such as *Lochrine* and *The Spanish Tragedy*.<sup>1</sup> Of half-line parallels (form 6) *3d Henry VI* has 26 cases, *Richard III* 23, *Lochrine* 16, *Spanish Tragedy* 7; of whole-line parallels (form 8) *3d Henry VI* has 21 cases, *Richard III* 23, *Lochrine* 37, *Spanish Tragedy* 23; of alternate parallelism (form 9) *3d Henry VI* has 8 cases, *Richard III* 11, *Lochrine* 21, *Spanish Tragedy* 4.

These three plays belong to the so-called Marlowe-Shakespeare Group;<sup>2</sup> the influence of Marlowe upon them and

<sup>1</sup> Compare table, p. 377, with table, p. 369. Cf. Kramer, *Über Stichomythie und Gleichklang in den Dramen Shakespeares*, Duisburg, 1889.

<sup>2</sup> E. Dowden, *Shakspeare—His Mind and Art*, Preface to 3d edition; F. G. Fleay, *Chronicle History of the Life and Works of William Shakespeare*, pp. 255–283; Schelling, *English Chronicle Play*, chapter iv; Verity, *The Influence of Christopher Marlowe on Shakespeare's Earlier Style*, p. 73, note.

his part in their composition has been variously estimated by Shakespearian scholars. I have shown that Marlowe's plays are devoid of certain marked Senecan characteristics.<sup>1</sup> Now these three plays, which are held to show evidence of Marlowe's influence or collaboration, have in a marked degree these same Senecan characteristics that are absent from Marlowe's work. This fact will have to be taken into account in the discussion of Marlowe's influence upon these plays or his part in their composition. This fact, too, in connection with others too remote to be discussed here, will warrant the general statement that Marlowe is more free from the influence of the English Senecan drama than Shakespeare is.

*Shakespearian Plays.*

Form.....	1	2	3	4	5	6	7	8	9	10
<i>Titus Andronicus</i> .....	...	...	1	29	3	13	1	17	2	1
<i>1st Henry VI</i> .....	...	1	...	16	1	4	2	15	...	...
<i>2d Henry VI</i> .....	3	...	4	18	2	11	3	17	2	...
<i>3d Henry VI</i> .....	...	...	5	35	7	26	3	21	8	...
<i>Richard III</i> .....	...	...	8	32	...	23	5	26	11	...

To the discussion of the vexed question of the authorship of the *2d* and *3d Parts of Henry VI* and the relation of these plays respectively to *The First Part of the Contention* and *The True Tragedy of Richard, Duke of York*, this investigation brings one point. A comparison of *The Contention* and *The True Tragedy*, on the one hand, with the *2d* and *3d Parts of Henry VI*, on the other, with reference to the use of repetition and parallelism gives the following results.<sup>2</sup> There are in *2d Henry VI*, 8 cases in which that play retains parallel structure found in *The Contention*, two cases in which

<sup>1</sup> Pp. 375-6.

<sup>2</sup> Only those cases have been counted in which the parallelism extends to a half line or more.

parallel structure is not retained, and 22 cases in which parallel structure has been added to *2d Henry VI*. In 12 of the last cases, the parallel structure is found in additions of new material (*i. e.*, material found in *2d Henry VI* that is not found in *The Contention*); in six cases, the substance is found in *The Contention*, but the form has been changed in *2d Henry VI*, to obtain the effect of parallelism; in three cases, a line has been added parallel to its next neighbor; in one case, the wording of a line has been changed, to make it parallel to another, which is kept as in *The Contention*. In *3d Henry VI* there are 28 cases in which parallel structure found in *The True Tragedy* is retained, one case in which parallel structure is not retained, and 34 cases in which parallel structure has been added to *3d Henry VI*. In 20 of the last cases, the parallel structure is found in additions of new material (*i. e.*, material found in *3d Henry VI* that is not found in *The True Tragedy*); in two cases, the wording has been changed to make the parallel closer; in 12 cases, a line has been added parallel to its next neighbor; in one case, a passage of three parallel lines has been expanded to five by the insertion of parallel lines between the first and second, and between the second and third.<sup>1</sup>

<sup>1</sup> The following examples will illustrate the manner in which parallelism has been added.

“Her looks are all replete with majesty.”

*True Tragedy*, l. 1281 (*Bankside Shakespeare*).

“Her looks do argue her replete with modesty;  
Her works do show her wit incomparable.”

*3d Henry VI*, III, 2, 84-5.

“Did I let pass the abuse done to my niece?  
Did I impale him with the regal crown,  
And thrust king Henry from his native home?”

*True Tragedy*, ll. 1476-8.

“Did I let pass the abuse done to my niece?  
Did I impale him with the regal crown?  
Did I put Henry from his native right?”

*3d Henry VI*, III, 3, 188-90.

*2d* and *3d Henry VI*, then, have much more repetition and parallelism than *The Contention* and *The True Tragedy*, and *3d Henry IV* shows a greater increase than *2d Henry IV*; moreover, this increase in the two plays shows itself not only where there is difference of substance, but also where the substance is practically the same. The points brought out above are in themselves too small to serve as a basis for any large induction; they may, however, be of some service to future investigation into the authorship and relation of these plays.

Shakespearian scholars have for a long time noted the classical or, more particularly, Senecan characteristics of *Richard III*, and some have held that Shakespeare's drama is based upon an earlier play, probably of the English Senecan school.<sup>1</sup> The great abundance of repetition and parallelism in the play is an additional Senecan feature of *Richard III* not noted before; it may help to define further the character of the pre-Shakespearian play upon which *Richard III* is based.

F. G. HUBBARD.

"That knows not how to use ambassadors,  
Nor how to use your brothers brotherly,  
Nor how to shroud yourself from enemies."

*True Tragedy*, ll. 1680-2.

"That know not how to use ambassadors,  
Nor how to be contented with one wife,  
Nor how to use your brothers brotherly,  
Nor how to study for the people's welfare,  
Nor how to shroud yourself from enemies?"

*3d Henry VI*, iv, 3, 36-40.

<sup>1</sup>Dowden, *Shakespeare—His Mind and Art*, p. 191; Brandes, *William Shakespeare*, Leipzig, 1896, pp. 192-3; Moulton, *Shakespeare as a Dramatic Artist*, chapter v; Schelling, *English Chronicle Play*, p. 94; Cunliffe, *The Influence of Seneca on Elizabethan Tragedy*, pp. 73-9; T. Vatke, *Jahrbuch der Deutschen Shakespeare Gesellschaft*, iv, p. 67; Churchill, *Richard the Third up to Shakespeare*, pp. 531-4.